

1918 MEETING: EVANSVILLE, IND. : APRIL 8-12  
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# MUSIC SUPERVISORS' JOURNAL

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ESTED IN SCHOOL MUSIC  
BY THE  
NATIONAL CONFERENCE  
OF MUSIC SUPERVISORS



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### THE EASTERN MUSIC SUPERVISORS' CONFERENCE

One feature of the National Conference in Grand Rapids last spring was not printed on the program—namely the incubation of an important sectional conference. Our great conference was pregnant with significance for all who were in attendance. To the New England members there came a vision of a new means of vitalizing their work and forwarding school music. On the way home from Grand Rapids they got their heads together and said—"Here! we fifty or so from this section of the country have been inspired by this gathering, but what of the nine hundred and fifty who didn't and probably in most cases couldn't come. Can we not do something for them?" And the Eastern Music Supervisors' Conference was born. On page seven we give the names of their officers, etc.

The Journal, speaking for the National Conference, extends hearty congratulations and good wishes to these active brothers of ours. They are right in thinking they have a particular piece of work to do. They can meet the most intimate needs of the musicians of their section. They stand in the same relation to our National Conference as the separate state music groups do to them. There is no need of overlapping of efforts. The appeals are quite different. Some supervisors will feel they can not attend even their state association; some will afford this, but will not be able to go to the sectional conference; others, with larger needs, greater demands, and more adequate resources, will feel they must come into touch with the most potent body, the one in which the greatest variety of progressive thought is manifested, and will by some means make their way to the National Conference. We need to touch all the supervisors. All of us, therefore must strengthen existing organizations or, if necessary, form new ones until we meet all legitimate demands. Because we believe our eastern members were guided by some such idea we wholeheartedly cry, "Strength to you, Eastern Music Supervisors' Conference!"

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### THE NATIONAL WEEK OF SONG

It was shrewd planning in early Christian churchmen which lead them to associate their great festivals such as Christmas and Easter with periods which had, thru natural or non-Christian influences, already attained a festival significance. We supervisors may follow their wisdom regarding the National Week of Song. Inaugurated in February, 1916, by one of the leading educational magazines, it has already gained considerable headway and has in fact become so important that a bureau for developing it has been established at 1914 Fisher Building, Chicago, Ill., from whence many helpful suggestions can be obtained gratis. But the movement will never attain its full life until those potent factors in all community music—the Public School supervisors—shall vigorously support it. Is not this just the time for us to do so? Do we not want some occasion at which we can unite our many sporadic efforts at general singing since we entered the war? Why not that week when patriotism naturally runs high, the week in which Washington's Birthday occurs—Feb. 17 to 23? This is the period which has already been selected by the promoters of the National Week of Song. Let us join forces with them.

Let us stress folk and national song singing that week in all our schools. Let us all have one big "community sing!" Our 55 Pamphlet will supply just the material you need. (C. C. Birchard & Co., by the way, in the latest edition have omitted some announcements of their other publications and have inserted the words of a number of the War songs and novel ditties which the men in the camps are singing. The pamphlet now contains material for almost 75 songs.)

#### SUPERVISORS AND THE WAR

Occasional notes, newspaper clippings, and messages by word of mouth gathered as he travels about, convince the Editor that the supervisors are doing their part in "making the world safe for democracy." On every hand we hear reports of supervisors helping with the molding of emotional life thru skilful teaching and leading of patriotic songs. Our pamphlet 55 Songs and Choruses for Community Singing has not only aided greatly in standardizing the versions used of our usual patriotic songs, but it has made wide-spread the use of that splendid addition to our patriotic songs "America the Beautiful"—both words and music native produced. Practically every large gathering opens and closes with a patriotic song, frequently directed by a supervisor. For instance, Helen Peole has led audiences at the Milwaukee Symphony Orchestra concerts Sunday afternoons in the singing "America" and Star Spangled Banner." Community sings—gatherings for singing alone—have been organized by hundreds of supervisors. For instance, Mabel Glenn in Bloomington, Illinois, is at the heart of the remarkable development there which has got not only the town but the surrounding country for a radius of twenty-five miles a-singing. Supervisors in the neighborhood of soldiers' camps are finding a place in their already full lives for helping the soldiers gain spirit from song. Hamlin Cogswell at Washington is only one example. Some of our members have given up their school music to devote their entire time to war work. Augustus Zanzig has exchanged the 700 children of the Ethical Culture School for the 40,000 men at Camp Sherman at Chillicothe, Ohio. Our host at Grand Rapids, John Beattie, has left his school work to go to France for the Y. M. C. A. Duncan McKenzie, who formed at Grand Rapids one of that first group of Canadians to join our Conference, is no longer supervisor of music in Montreal but is an overseas-gunner in the 13th Canadian Siege Battery and known officially as No. 2341476. These are isolated examples of some of the manifestations of our willingness to serve. It may be that at the Evansville meeting we shall have a complete record of what our members have done. The conference at Grand Rapids last March in the midst of our preparations sent this message to President Wilson: "The Music Supervisors' National Conference in session at Grand Rapids, Michigan, representing a profession that selects the songs and directs the singing of twenty million children and, in increasing degree, of the adults of the nation, send their hearty greetings. We pledge our loyalty in this trying hour and will endeavor to direct wisely this powerful influence for inspiring patriotism through song." We are living up to it!

# Preliminary Program for Evansville Meeting

## MUSIC SUPERVISORS' NATIONAL CONFERENCE

APRIL 8-12, 1918.

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### MONDAY, APRIL 8

A. M. and P. M. Visiting schools in Evansville—School entertainment in evening.

### TUESDAY, APRIL 9

- A. M. 9:00 Special demonstrations in three schools by visiting supervisors.  
 11:30 High School Assembly.  
 P. M. 1:30 Opening exercises.  
 4:00 Rehearsal for Concert.  
 6:30 Informal Dinner.  
 8:00 Folk Dancing by Evansville students. Address—Miss Elizabeth Burchenal, New York.

### WEDNESDAY, APRIL 10.

- A. M. 9:00 Discussion of Evansville Work.  
 10:00 Recreational Music—C. A. Fullerton, Teacher's College, Iowa.  
 10:30 "The Place of Music in Education"—W. Otto Miessner, Milwaukee, Wis.  
 11:00 Rehearsal for Concert.  
 P. M. 1:30 Speakers representing other National Music organizations. John C. Freund Pres. of Musical Alliance.  
 2:30 C. M. Tremaine, National Bureau for the Advancement of Music.  
 2:50 Miss Anne McDonough, Director of Com. Choruses, Philadelphia, Pa.  
 3:10 Mrs. Ola B. Campbell, Editor of Musical Monitor and Chairman of the Dept. of Com. Music for the National Council of Women.  
 3:30 General Discussion.  
 6:30 Formal Banquet with Songs and Stunts.

### THURSDAY, APRIL 11.

- A. M. 9:00 Singing by all.  
 9:15 The School Music Survey: A Review and a Plan of Action. C. H. Farnsworth, Stella Root, C. A. Fullerton, P. W. Dykema, John W. Withers.  
 10:30 Long Business Session. Voting on Amendments.  
 P. M. 1:30 Round Table Conferences:  
 A. Normal Schools and Colleges and other Training Schools. K. W. Gehrkins, Chairman, Oberlin, Ohio.  
 B. The Grades—Alice Rogers, Chairman, Long Beach, California.  
 C. The High School—T. P. Giddings, Minneapolis, Minn.  
 4:00 Rehearsal for Concert.  
 8:00 Annual Concert (The Board of Directors have charge.)

### FRIDAY, APRIL 12.

- A. M. 9:00 The Essentials in our Work. Are we in danger of following fads? D. R. Gebhart of Tennessee and others.  
 10:15 The Junior High School—Its Effect on the Music Situation—Vocational Music in 7th, 8th, and 9th grades.  
 P. M. 1:30 Final Item not yet decided upon. Possibly a concert of American music; possibly another topic with discussion.



## Information Concerning Our Evansville Meeting

From the Chairman of Board of Directors,

HOLLIS DANN, ITHACA, N. Y.

Evansville is certainly making every effort to make the meeting of the Conference a success. Miss Bicking with her usual thoroughness and enthusiasm, is working hard to ensure a pleasant and profitable week for the members of the Conference.

The three principal hotels, the McCurdy, the Vendome and the Lincoln, offer ample accommodations at reasonable rates which they agree not to raise during the Convention.

The headquarters of the Conference will be at the McCurdy where most of the sessions will be held. Rooms and rates at the McCurdy are as follows: 25 rooms at \$1.50; 50 rooms at \$2.00; 50 rooms at \$2.50; 75 rooms at \$3.00; 75 rooms at \$3.50 and \$4.00. Each room has bath and every known modern convenience, but they insist on the capacity of the room needed to take care of the Convention, that is to say, if two people occupy one \$1.50 room, the charge of \$3.00 must be paid.

The Vendome Hotel offers the following: 30 rooms at \$1.25 single, \$2.25 double (without bath); 40 rooms at \$1.50 single, \$2.50 double (without bath); 70 rooms at \$2.00 single, \$3.00 double (with bath); 50 rooms at \$2.50 single, \$4.00 double (with bath); 5 rooms at \$3.00 single, \$5.00 double (with bath).

The Lincoln has eighty-two rooms; the rates are from \$1.00 to \$1.50.

Those who are planning to attend the meeting are urged to engage rooms in advance.

Five railway trunk lines enter Evansville, viz: C. & E. I., L. & N., Southern, Big Four, and I. C. The following schedules indicate direct routes to Evansville from principal points East, West and South.

From all points on New York Central lines route is either to Chicago and thence by Chicago and Eastern Illinois R. R. (C. & E. I.) to Evansville, or to Cleveland, thence via Big Four to Indianapolis, Terre Haute, and then via C. & E. I. to Evansville. From all points on Penn. R. R. route is to Indianapolis and thence to Terre Haute and Evansville as above. From Cincinnati and all points leading to it, route to Evansville is via Vincennes using B. & O. S. W. and C. & E. I. R. R.

From Omaha and west, also St. Paul and west and intermediate points to Chicago, use direct lines to Chicago, thence C. & E. I. R. R.

From western points via St. Louis, use direct lines to St. Louis, thence B. & O. S. W. to Vincennes, and C. & E. I. to Evansville, or L. & N. direct from St. Louis to Evansville.

From points directly east of Louisville, the terminal lines from Louisville to Evansville are Southern Ry. and L. H. & St. L. Ry.

Terminal line from south-east into Evansville is the L. & N., and from directly south and south-west the L. & N. R. R. and Illinois Central.

For further details write to your state representative, or to Hollis E. Dann, Ithaca, N. Y., or to Div. Pas. Agt. N. K. Agnew at Evansville, Ind.

#### WHO SHALL PAY YOUR CONFERENCE EXPENSES?

In our last year's Journal the Editor advocated that Supervisors should begin early in the year to discuss with their superintendents and School Boards the question which heads this article. The Editor proposed as the fairest arrangement a fifty-fifty arrangement—the Supervisor to pay half, and the Board to pay half, with the understanding that the Supervisor should agree to remain with the Board for at least a year after the Conference. At Grand Rapids some inquiries were made at one of the business meetings. The results showed that some such arrangements were already in force. The inquiry gave the following facts:

Two hundred nineteen slips were handed in containing information on the question as to who pays the expenses of those in attendance at the Conference. Of these one hundred sixty-six paid all of their own expenses. In addition, three (one from Michigan and two from Indiana) paid their own expenses and also lost all or a part of their salaries (one of those from Indiana losing a part only) while they were away. Four (one from Vermont, one from Ohio, two from Minnesota), paid their own expenses but stated that there was a possibility that part or all of it would be reimbursed to them later. The three representatives of the book companies who made reports stated that all of their expenses were paid by their companies. Twenty-three (four from Pennsylvania, three from Wisconsin, three from Illinois, three from Minnesota, two from Iowa, and one each from North Dakota, Mass., North Carolina, S. Dakota, West Virginia, New Jersey, Indiana, and Connecticut) stated that the Boards of Education paid a part of their expenses. This part varied all the way from a contribution of \$25 to \$50, to the more general arrangement of half and half or traveling expenses.

To the members of the National Advisory Council the Editor sent a request for a brief statement of musical conditions in their sections of the country. Some of the replies received are printed below; others will appear in the March issue.

#### APPLICATION FOR MEMBERSHIP

*To be sent to JAMES McILROY, JR., Mt. Oliver, Pittsburg, Pa.*

#### Music Supervisors' National Conference

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All who paid 1917 dues are "Renewals." Others are "New"

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## Our Representative National Committee

President C. H. Miller has continued the idea of an advisory council who in addition to the officers of the Conference shall keep our organization in touch with supervisors thruout the country. These representatives are to be looked upon as the local field agents for our National Conference and to them, first of all, should be submitted questions and plans for the extension of our work. They will make arrangements for railroad transportation to Evansville from their various states.

### Advisory Council

ALABAMA— Florence F. Smith....Montgomery	LOUISIANA— Mary M. Conway.....New Orleans	OHIO— J. Powell Jones.....Cleveland
ARIZONA— Annie Newell.....Tucson	MAINE— E. S. Pitcher.....Belfast	OKLAHOMA— Emma K. Keller.....Ada
ARKANSAS— Henry D. Tovey.....Fayetteville	MARYLAND— Henrietta Baker Low....Baltimore	OREGON— Mary Hohane.....Monmouth
CALIFORNIA— Glenn H. Woods.....Oakland	MASSACHUSETTS— P. W. Archibald.....Waltham	PENNSYLVANIA— Will Earhart.....Pittsburgh
COLORADO— Lillian McCracken.....Boulder	MICHIGAN— A. E. Knapp.....Mt. Pleasant	RHODE ISLAND— Edwin N. C. Barnes.....Central Falls
CONNECTICUT— Ralph L. Baldwin.....Hartford	MINNESOTA— Mrs. Ann Dixon.....Duluth	SOUTH CAROLINA— L. C. Moise.....Sumter
DELAWARE— DIST. OF COLUMBIA— Hamlin E. Cogswell...Washington	MISSISSIPPI— Lorena Thomson.....Hattiesburg	SOUTH DAKOTA— Jessie Humphrey.....Aberdeen
FLORIDA— Lottie E. Reeves.....Jacksonville	MISSOURI— E. L. Coburn.....St. Louis	TENNESSEE— I. Milton Cook.....Nashville
GEORGIA— Jeanie Craig.....Macon	MONTANA— Minerva M. Bennett.....Butte	TEXAS— Elfreda Littlejohn.....Galveston
IDAHO— Mrs. Myrtle Treadwell...Lewiston	NEBRASKA— Cora Conway.....York	UTAH— Mark Robinson.....Ogden
ILLINOIS— Agnes Benson.....Chicago	NEVADA— NEW HAMPSHIRE— Walter H. Butterfield...Manchester	VERMONT— Charles E. Wood.....Springfield
INDIANA— E. B. Birge.....Indianapolis	NEW JERSEY— Catherine M. Ziegen.....Trenton	VIRGINIA— Florence C. Baird....East Radford
IOWA— O. A. Fullerton.....Cedar Falls	NEW MEXICO— Mabel M. Shelton.....Albuquerque	WASHINGTON— Letha C. McClure.....Seattle
KANSAS— Frank A. Beach.....Emporia	NEW YORK— Mrs. Elizabeth McDonnell Rochester	WEST VIRGINIA— Lucy Robinson.....Wheeling
KENTUCKY— Caroline B. Bourgard....Louisville	NORTH CAROLINA— Wade R. Brown.....Greensboro	WISCONSIN— Theo. Winkler.....Sheboygan
	NORTH DAKOTA— Fanny C. Amidon.....Valley City	WYOMING— Florence Flanagan.....Cheyenne

The Officers and Representatives of the Eastern Music Supervisors' Conference (see Editorial Comment on page 2) are as follows:

### EASTERN MUSIC SUPERVISORS' CONFERENCE FIRST MEETING, BOSTON, MAY 8 TO 11, 1918

Officers: President, Albert Edmund Brown, Lowell, Mass.; First Vice-President, Ralph L. Baldwin, Hartford, Conn.; Second Vice-President, Edwin N. C. Barnes, Central Falls, R. I. (Chairman of Committee on Publicity and Editor of the Bulletin); Secretary, Richard W. Grant, Winchester, Mass.; Treasurer, James D. Price, Hartford, Conn.; Auditor, Walter H. Butterfield, Manchester, N. H.

Board of Directors: George T. Goldthwaite, Chairman, Portland Me.; Esther M. Greene, Keene, N. H.; Charles E. Wood, Springfield, Vt.; Charles I. Rice, Worcester, Mass.; Mary T. McCormack, Providence, R. I.; Samuel W. Cole, Counselor, Brookline, Mass.

Conference Representatives: New York, Howard Clarke Davis, Yonkers; New Jersey, Louise Westwood, Newark; New Brunswick, Frank W. Harrison, Fredericton; Nova Scotia, David Soloman, L.L. D., Normal College, Truro; Prince Edward Island, H. Stanley Hinton, Charlottetown.

## REPORTS FROM THE FIELD

### MINNESOTA: MISS ANN DIXON, DULUTH.

The musical situation has never been more promising.

For the schools—our Board has increased the music force, and the interest has grown, from two teachers to 2 High School teachers—3 Jr. High teachers and 2 assistants in the grades. These earnest helpers are assisting the Director, in every possible way to place music in its proper place in the curriculum.

For the first time, a 4 year music course, allowing credits on the same basis as other subjects was established in the H. S.

Credits for outside instruction are granted. Orchestra—"After School Classes"—and Jr. Chorusses growing in all grade schools—surely give us an encouraging outlook.

A Jr. Chorus contest on old songs of home, country, etc.—from community collections will soon be given.

Great interest is shown in this—a prize, given by the community—of a drum corps outfit, is promised the winning school or schools.

Community sings are held at frequent intervals, in the schools, churches, halls and clubs.

Despite the gloom cast by war news, and departing troops—the Artist's Course of Concerts has been given—Graveure, Kreisler, Galli-Gurci, and Ganz-Elman, Schuman-Heink, Lizinska, and Anna Case and several others will come to us before the season ends.

Patriotic Songs are sung at almost all gatherings, and through it all rings the cry for music and more music—so that we, as supervisors, may well feel proud of our chosen profession—for never has music seemed to hold so high a place in the nation's or in the lonely human heart.

When we hear of the need of it, coming from the camps, the trenches, hospitals and the homes, the need of it in joy, the solace of it in sorrow—our work in the schools really takes an added importance and the importance of our work should be very clear to us.

The preparation for song singing in the camps and elsewhere—the unfamiliarity with our national and home and folk songs generally shown when people gather and want to sing—impresses me with the fact that we as supervisors should, (1) emphasize more strongly than ever the singing of songs—of the songs too, which will take root and live in the homes; (2) build a repertoire which will grow from year to year and stand; (3) eliminate much that the child will never use and (4) teach the language of song and use it daily all through the grades.

Let us all get together at Evansville, next April! Let us mobilize our forces and plan the coming campaign for a world singing its way to peace and swing the world for democracy.

We need loyal workers for every state in this union—but Teachers of Minnesota! Hear Ye! If you do not receive a personal letter to draft you into this service of song—Volunteer! Report at Evansville!

#### TEXAS, ELFLEDA LITTLEJOHN, GALVESTON.

The outlook for School Music in Texas is, I believe, slowly but surely improving. The various organizations interested in educational progress have recently begun to take an active interest in it, which is a most hopeful sign.

The Texas Music Teachers' Association is sincerely interested in public school music and is doing much to further its cause. At the last meeting of the Association resolutions were adopted which, when carried out, will undoubtedly do much to encourage its recognition.



The Texas Federation of Music Clubs is also taking an active part in the work for school music. An important point was gained the other day, when its president, Miss Louise Pace, went before the general meeting of the State Teachers' Association and obtained its endorsement of a bill to be introduced which will make music a required subject in the public schools of Texas. This bill also provides that music be a required subject for teachers' certificates. Prior to speaking to the general meeting, Miss Pace met with the Music Section and was given the enthusiastic endorsement of the supervisors and teachers present.

**MAINE: E. S. PITCHER, BELFAST.**

The prospects for school music in the State of Maine are brighter than they have ever been. The supervisors of school music are realizing as never before the possibilities for good in this department.

We have lately organized The Maine School Music Supervisors' Association, and will hold our annual meetings at the time of the annual sessions of the Maine Teachers' Association. For several years it has been the custom to give a concert, at the openings of these sessions, by students of the high schools or the state. Last October we represented Flotow's "Martha" in concert form, with a chorus of five hundred voices, orchestra of fifty pieces and soloists, all from the student body of twenty-five schools in Eastern Maine. We had an audience of nearly four thousand, made up for the most part, of teachers, superintendents and school officials of the state, and our efforts were enthusiastically received by

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them. This annual concert alone is doing a great deal for the development of school music in Maine.

We are making plans in our School Music Association, to systematize our efforts and to introduce music in many more of our rural schools.

I regret that I could not attend the Conference sessions at Grand Rapids, but the inspirations I received from my visit to Lincoln in nineteen hundred and sixteen has urged me on to greater endeavor in the work we all love.

#### OREGON: MARY HOHAHN, MONMOUTH.

Oregon is slowly improving along these lines but it still has a long way to go towards perfection. The State Music Teachers' Association has a department of public school music. At their last meeting a report of conditions in the state was made. The Association agreed on the following: First, that music be taught whether rural, town or city, as a regular subject; second, that county superintendents be urged to engage expert public school music instructors to work in all county institutions; third, that as soon as possible the ability to teach music be a necessary qualification of all new applicants for grade or normal school positions; fourth, that the subject of music appreciation be given attention in institutes and schools. These recommendations are to be put before the Music Section of the State Teachers' Association next week where they will undoubtedly be indorsed. They are then to be given wide circulation in an "embellished" form in all school circles of the state hoping to arouse a greater interest. We know that the Music Supervisors' Conference will wish us success.

#### WASHINGTON: LETHA L. MCCLURE, SEATTLE.

At your request I am inclosing a very learned discourse, which I am sure will place the Supervisors' Journal on the very highest pinnacle of literary success. I hope the walking will be good by April.

The outlook for music in the State of Washington is promising. There are about ninety supervisors in the state. While many are young teachers with comparatively little teaching experience, they are mostly well trained, wide-awake, and progressive.

All feel the loss of closer contact with musical centers. One must be in this Puget Sound country to appreciate its distance from educational centers. It is almost as long in point of time from Seattle to the California cities as to Chicago. We therefore, are unable to enjoy that close cooperation along the Pacific Coast that supervisors in the Middle West and East have.

One must remember also the newness of this country in comparing its advance in public school music. One of our cities employs two men for full time in two large high schools where excellent courses in Theory, Chorus, and Orchestra are given with full credit and the work of the grades in that city is not excelled, I believe, anywhere. In another smaller city a supervisor has four assistants known as special teachers; in three other cities two teachers are employed. This is encouraging when it



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## The Following is a COMPLETE List of Contents:

All Together	God Be With You Till We Meet Again	Lilly Dale	Rocked in the Cradle of the Deep
America	God Bless Our Native Land	Little Boy Blue	Safely Through Another Week
Angry Words	Good Morning to You	Little Drops of Water	Sailing
Annie Laurie	Good Night, Ladies	Loch Lomond	Scenes That Are Brightest
Anvil Chorus	Graduation Song	Long, Long Ago	Scotland's Burning (Round)
Auld Lang Syne	Hail, Columbia	Lord, Dismiss Us With Thy Blessing	Singing in the Rain
Barefoot Boy, The	Hail to the Chief	Loreley, The	Snow Bird, The
Battle Cry of Freedom	Hallelujah Chorus	Love's Old Sweet Song	Softly Now the Light of Day
Battle Hymn of the Republic	Hand Exercise Song	Loving Kindness	Soldier's Farewell
Bew, The	Happy Greeting to All	Marching Through Georgia	Song of a Thousand Years
Bill Deth Toll, The	Hark, the Herald Angels Sing	March of the Men of Harlech	Star of Peace
Blest Be the Tie	Harrow Marches Onward	Marseillaise Hymn	Sound the Loud Timbrel
Blue Bells of Scotland	Heart Bowed Down	Mary Had a Little Lamb	Speed Away
Blue-Eyed Mary	Hark, the Herald Angels Sing	Massa's in the Cold Ground	Spring, The (Round)
Bull Dog, The	Holy, Holy, Holy	Merrily, Merrily (Round)	Stars and Stripes
Can A Little Child Like Me	Home, Sweet Home	Michigan, My Michigan	Star Spangled Banner
Catch the Sunshine	Hop, Hop, Hop	Miller of the Dee	Sweet and Low
Cheer, Boys, Cheer	How Can I Leave Thee	Minstrel Boy, The	Sword of Bunker Hill
Christmas Carol—Sears	I Cannot Sing the Old Songs	Motion Song—Our Flag	Tara's Harp
Christmas Carol—Neal	If You Have a Pleasant Thought	Musical Alphabet	There's Music in the Air
Christmas Song—Adam	Imitation Song	My Bonnie	Those Evening Bells
Christmas Song—Hunter	In the Gloaming	My Maryland	To and Fro
Christmas Time is Come Again	I Think, When I Read That Sweet Story	My Old Kentucky Home	To the Friends We Love
College Days	Jesus, Lover of My Soul	My Own Native Land	Tramp, Tramp, Tramp
Columbia, The Gem of the Ocean	Jesus Loves Me	Now, Thank We All, Our God	Try, Try Again
Come, Thou Almighty King	Jingle Bells	Now the Day is Over	Twinkle Little Star
Come With Thy Lute	John Brown's Body	O, Come, Come Away	Uncle Ned
Commencement Hymn	Jolly Old St. Nicholas	Oh, Broad Land	Vacant Chair, The
Cousin Jedediah	Juanita	Oh, Wert Thou in the Cauld Blast	Wake, and Tune Your Youthful Voices
Cuckoo, The	Just Before the Battle, Mother	Old Black Joe	Watch on the Rhine
Darling Nelly Gray	Kathleen Mavourneen	Old Folks At Home	Wearing of the Green
Dearest Spot, The	Keller's American Hymn	Old Oaken Bucket, The	We're All Noddin'
Dip, Boys, Dip the Oar	Kind Words Can Never Die	Old Santa Claus	We're Tasting Tonight
Dixie Land	Largo	Onward, Christian Soldiers	When the Swallows Homeward Fly
Donkey, The (Round)	Last Night The Nightingale Woke Me	Peace on Earth	When You and I Were Young, Maggie
Evening Bell, The	Last Rose of Summer	Praise for Peace	While Shepherds Watched Their Flocks
Fair Harvard	Lead, Kindly Light	Quilting Party, The	Whip-poor-will Song
Farmer, The	Lead Us, Heavenly Father, Lead Us	Rainy Day, The	Work, for the Night is Coming
Flag of the Free		Raise Your Hands	Woodman Spare That Tree
Flow Gently Sweet Afton		Revolutionary Tea	Yankee Doodle
Follow Me, Full of Glee		Robin Adair	Years of Peace
Glad Christmas Bells Go to Sleep, Lena Darling		Robin Red Breast	
		Robinson Crusoe	

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is considered that except for the larger centers, western cities and towns have a smaller population than those in the East.

By comparison with other cities of its size Seattle has a smaller Music Department than it deserves. The Director, with supervision from kindergarten to high school, has the assistance of only two men in six large high schools and two supervisors in sixty-eight grade schools. It is because we have the best corps of teachers in the country that music in the Seattle Schools is good,—and it is good.

There are many musical organizations and activities in Seattle. The best in instrumental and vocal music is frequently brought to its school children. Each year the Philharmonic Orchestra plays one or two free rehearsals each of which about 2,000 children hear. The Amphion Society, a splendid club of sixty mens' voices repeats its two concerts at two of the high schools, and last year the Musical Arts Society provided an excellent forty-minute program free to the students of each of the six high schools. This custom is not only a delightful education in the appreciation of music, but it is a gratifying indication that musicians of the city are awake to their opportunities in that direction:

#### VERMONT: CHARLES E. WOOD, SPRINGFIELD.

In looking over the School Music outlook in Vermont, I am glad to say that while Vermont may move slowly she is certainly making progress in the right direction. More schools are introducing music, and more time is being devoted to music instruction in the grades.

High School Choruses, Glee Clubs and Orchestras are doing good work and presenting good music in a creditable manner at their concerts. The number of High Schools giving credits for outside music is steadily increasing. I feel sure the war will be a big stimulus to music in the whole country. We are certainly devoting much more time to our patriotic music which can't but help music in general. In a good many of the Vermont schools the salary paid the Music Supervisor is much too small, but most of the Superintendents and School Boards are waking up to the fact that to get good supervision and good results in music, they must pay a fair salary.

In other words, while conditions and results are not all that could be desired I am optimist enough to believe that we are on the right road, and am looking for much better results in the near future.

#### OHIO: J. POWELL JONES, CLEVELAND.

Just got home this morning from a trip east and Christmas day was adjudicator at a Welsh Eisteddfod in Pittsburgh, Pa. Have not been at school headquarters for ten days until this morning—when I find your letter.

As to article for publication: Inasmuch as I cannot get anything to you in time I can only give a personal view of conditions in Ohio. The poor rate of pay given teachers has caused a scarcity, to such an extent, that Boards of Education have been glad to take anything they can find,

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with the result that our schools are being filled with teachers from rural districts—married women who have not taught for years and most of them entirely unprepared to teach the special subjects. The laws of Ohio do not require music as a necessary qualification to granting a state certificate, consequently teachers are indifferent to the subject; they, of course, centering all their efforts to master the requirements of the, so called, "important branches".

Our State and National Conferences should try to bring pressure to bear on our Legislative bodies to make music a part of the legal requirements in granting certificates. Until then I do not see much hope for real progress. As it now is, we flatter each other at conferences, as to the importance of our work and subject and find that we and our work are tolerated largely, because of public sentiment—rather than any legal right.

Do not think from the above that I am a pessimist—but I really do think at times that I could do more good as a "*free lance*" than in Public School work—tied down to the dictates of those ignorant of the subject—and often controlled by book publishers.

#### MONTANA: MINERVA M. BENNETT, BUTTE.

In the Butte schools, the usual class-room work shows steady improvement. As a kind of diversion, at Christmas time, the children in all the grades learned two new Christmas carols. It is the purpose of the Music Supervisors to have new carols taught each year so that, finally, the children will be able to sing all the familiar carols and take an active part in community singing at Christmas time. In Butte, this year, there was no community tree, on account of the war, so there was no community singing. Instead, the school assemblies gave the children an opportunity to sing these carols, much to their enjoyment.

Last year grade school orchestras were instituted. This year the High School orchestra received as valuable members several players who gained their initial experience in these orchestras.

There are several outside organizations which aid the schools in improving the musical situation in Butte. The Butte Musical Club recently organized contributes much towards increasing general interest in music. Last year this club inaugurated and promoted community singing and the Community Christmas tree. It has also been the means of bringing artists of note to Butte and it expects to continue this kind of activity.

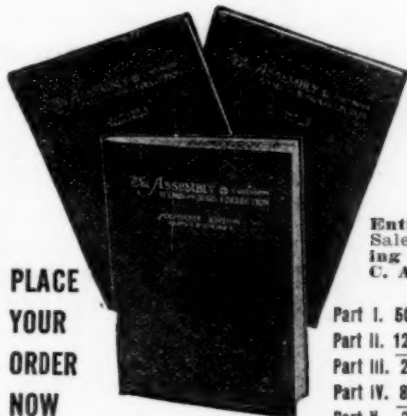
The U. C. M. Band has a leader who does much to improve music in the city. It is a noteworthy fact that this band, composed of miners who work underground every day of their lives, has won prizes in several interstate competitions. The leader of this band has recently organized a boys Fife and Drum Corps which has its good effect.

#### SOUTH CAROLINA: L. C. MOISE, SUMTER

Owing to the fact that music in the public schools has not been considered seriously in this section, the outlook from the supervisor's standpoint is not very bright. With the exception of a few communities of which Charleston, Spartanburg and Sumter are striking examples, little



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attempt has been made to teach with any system or supervision. The normal schools of which four have been recently organized, do not teach it except spasmodically in the summer courses, and the authorities seem grossly ignorant about the subject and its significance. I am bestirring myself in the cause and expect to put on a campaign at the psychological moment before the State Teachers' Association meets in March. I also expect to be heard before this body, if the officers will grant me the privilege. It is a stupendous task to train teachers to do grade work, and even with the cordial support of a thoroughly intelligent superintendent it is a heavy task in my own community. However, the average child of the south is musical, and with a competent teacher, I find the classes capable and actually doing as good work and getting as fine results as are being attained anywhere.

DIST. OF COLUMBIA: HAMLIN E. COGSWELL, WASHINGTON.

I am now looking forward to the end of this terrible war, when we can invite the M. S. N. C. to hold a great World Peace Jubilee in the Capitol City, when every supervisor in the United States will be present and assist in making it the greatest ever.

All concerts given by local talent are given as a benefit for some one of the various war activities.

Having been appointed by the War Commission, as chairman of Community Music for the soldiers, I find ample opportunity to devote every spare moment to this work. Indeed, there is enough to do to keep more than one person busy all of the time.

On December 9th, the Federation of Women's Clubs, held a national convention, and an audience of four thousand filled the auditorium of the new Central High School, where under the direction of several different leaders a most successful community sing was held.

Last Sunday afternoon, an audience (or rather a chorus) of thirty-thousand people assembled in front of the Treasury Building and led by your humble servant, accompanied by the full Marine Band, sang Christmas carols. It was a most inspiring sight as well as a great uplift. Had you been listening, you might have caught the echo.

I am looking forward to the Evansville Meeting where I hope to meet every live supervisor.

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STANDARDS OF ATTAINMENT IN MUSIC  
IN EACH OF THE EIGHT YEARS OF ELEMENTARY SCHOOL,  
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By WILL EARHART, PITTSBURGH, PA.

(EDITOR'S NOTE. It required all the Editor's persuasive powers to get this paper for publication. Supervising the music in the great city of Pittsburgh is work enough for one man, but to this Mr. Earhart is obliged, through his sense of civic and general educational responsibility, to add many other local, state, and national tasks. This paper was written for a Teachers' Institute held in Pittsburgh, the theme of which was the measurement of attainments in the various school subjects. In explanation of his reluctance to have this paper appear in print Mr. Earhart writes: "It is not that I feel

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(Signed) **Blanche E. Haughey**,...  
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Proviso Township High School.

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that anything is wrong with the paper, except that it is not worked out completely enough. I have had a terrifically strenuous four or five weeks. Absolutely no let-up and had to write that paper the evening before its presentation, after a full day's work and between 9:00 P. M. and 3:45 A. M. When you read it you will doubtless see that this explains it." The Editor, however, felt that the paper contained so much of value that it ought to be printed. He believes that the Journal readers will agree with him. —P. W. D.)

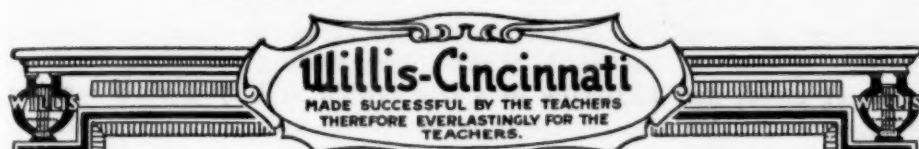
It seems advisable at the outset to declare that this discussion, in the speaker's own estimate, is a most modest attempt in a field of investigation that, for the greater part, has not yet been upturned by the pedagogical plough. I shall qualify this statement to a degree, later. Just now I wish to point out that music has only so lately approached the rank of a regular branch of study that it has not entered into the focus of expert educational investigation. Those persons who have the knowledge of education necessary to the wise interpretation of the facts often are themselves the products of curricula that were barren of musical instruction: and those who have the musicianship requisite to the operation of a course of study are quite likely to lack the knowledge of education that is necessary. Between the two, music has successfully eluded expert pedagogical study.

Then, too, distinction should be made at this early moment, between attainments in music and results achieved by means of music. Music is an art and its value to mankind is an art value. "Attainments in music" is likely to suggest, though it does not necessarily mean, arrival at a certain stage of knowledge and proficiency: "results achieved by means of music" implies development of aesthetic sense, the remoulding of the deep and broad subjective moods or temperamental attitudes of the individuals affected. The first calls our thought to the development, along certain lines, of the intellect of the student; the second calls our thought to the enrichment of his affective nature.

Unquestionably the result which music can and should have upon the profound temperamental colorings of people constitutes its chief claim to our attention. But this result is precisely the thing that is difficult to measure. Its outcome in action of any sort is indirect and indefinite; for it colors action in general rather than directs any reaction in particular. Again, a quality of feeling in an individual is only discernible and can only be valued by one who is invested by a like quality of feeling. In other words, evaluation in such cases is personal, not impersonal, not intuitive, not rational, and cannot be conducted upon a purely cold and abstract scientific basis.

It is just here that such measure of distrust as I am forced to own, of standards and measurements applied to school music teaching, assails me. The conquests of the intellect can be seen and measured; the progress of the spirit, it may be, can be measured by the same scientific computation, but I doubt whether such spiritual values can best be interpreted in terms of scientific formulae. We do not choose a wife that way. (I fancy I hear some disillusioned scientist ejaculate: "That's just what's the matter"; but I ignore him). Each world has its own values and its own means of evaluation, which are not easily translated into terms of the other. The tools of either world are clumsy or inept when applied to





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the things of the other world. One might measure, were he ingenious enough, by concrete means, the degree of sensitizing of feeling, ennoblement of mood, and fortifying of spirit experienced by a class singing Whitman's "O Captain, My Captain" as set to music by Edgar Stillman Kelly; but I think it may be much better discerned by sympathy than computed. On the other hand, one might cheerfully assume, by way of intuition, that a class supposedly reading a part-song, with piano accompaniment, really knew to an individual what it was doing, and was reading, not following by rote or "vamping"; but I think this might much better be secured scientifically than discerned intuitively.

All of this is merely by way of saying that measurement of attainment has its limitations—and what has not? Certainly, as was said by a speaker yesterday, it is foolish not to measure the things that are measurable merely because there are other things which are immeasurable. But, on the other hand, when we begin our measurements two dangers must be guarded against. One danger is that we may not discern the point of limitation of measurements, and may consequently endeavor to measure the unmeasurable and the immeasurable. The other is that we may fall into the error of assuming that where our measurement ceases, these values, too, leave off. This latter danger is the greater one. There are always so many matter-of-fact persons who can discern nothing which does not fill three dimensions in space, there is always such likelihood of arrogance of intellect that will deny what it cannot see through its lenses, that one must genuinely fear to introduce this late intellectual engine into his schools until he has safeguarded its introduction in every conceivable way. Especially is this true when measurements are to be applied to such a subject as music, where the ultimate values are of a sort quite incommensurate with the scales and tests at present devised.

I say "at present devised" because I have a wholesome respect for the prowess of our scientists. I am aware, for instance, that Dr. Carl Seashore has devised scientific means for testing the native musical endowment of a prospective student, that are so good that they threaten to take from the musician his perquisite of making a purely musical judgment. In many similar endeavors the scientists have shown an almost uncanny ability to prove, by quite irrelevant means, that what we know all along was true, *is* true. I will not go so far as to say that in those fields where intuition or direct knowledge operate they have shown us anything new; but there is comfort in receiving from so unexpected a quarter, such corroboration and assistance as they bring. For instance, geometrical, physical and chemical proof that the rose *is* more beautiful than the cabbage, biological proof that mother love *does* exist, psychological proof that the mood engendered by a symphony is superior to that engendered by a so-called musical comedy is of vast assistance to the artist, youth or teacher beset by obstinate opposition from the other fellow who simply doesn't "see it" at all.

While the foregoing has been recited somewhat lightly, there is obviously a current of genuine seriousness beneath it. Our tastes, our feelings, never feel quite firm, are never completely accepted by us, until they

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have received the approval of our intellects. We betray an uneasy reluctance to accept as good that which we only *feel* is good. Our feelings are, from this point of view, the shock troops; our intellects must follow them with the solid business of winning and establishing permanently the positions which they open.

There are, then, standards of attainment in music and standards for results through music, and both of these are susceptible, I think, of some sort of measurement. Standards of attainment are quite definite, are readily discerned and may be quite easily measured quantitatively by concrete means. Standards of subjective results through music are comparatively indefinite, are less easily and surely discerned, and must be measured qualitatively rather than quantitatively, and, I fear by much less concrete means. In setting down, in tentative fashion, standards and measurements in music for each of the eight years of the elementary school, I shall try to keep both kinds of values and measurements in mind. The hearer, however, will quickly discover that there is a large preponderance of statements dealing with standards and measurements of attainment, as compared with the number of statements dealing with subjective results and their measurement; and he will also discover that standard attainments are stated more positively than are methods of measuring them. By way of apology for this latter shortcoming, one can repeat only that there has been but little concerted discussion and effort along lines of measurement in music. But first let us go back and pick up a thread of discussion that was left hanging. (Concluded in next issue.)

## THE MUSICAL ALLIANCE

By JOHN C. FREUND.

(EDITOR'S NOTE. At the request of the Editor, Mr. John C. Freund, President of the recently launched national organization of all types of musicians and workers in musical lines, has taken time from his busy life to write informally and intimately concerning this organization which promises much for the progress of music in our country. This article may well serve as an introduction to the address which our President Miller has arranged to have Mr. Freund give at Evansville.—P. W. D.)

The Musical Alliance of the United States is an evolution which came about in this way. Previous to the year 1913 I had been engaged in making some serious researches with the idea of proposing a plan for a daily paper for women and run by women. My early investigations disclosed the fact that 90 per cent. of all advertising, upon which papers absolutely depend virtually for their existence, was directed at the women.

Incidentally I came across the astounding fact, unknown at the time, that this country spends on music in all its forms, and on musical instruments, the astounding sum of some \$600,000,000 a year, which was more than all Europe was spending at the time, and, indeed, was more than we were spending at the time on the army and navy, and one could include the postal receipts, the butter crops, and some other crops. Since then the amount has gone up to nearly \$700,000,000. One concern alone, the Victor Talking Machine Co., will do a business this year of nearly \$70,000,000.

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I gave out the figures first at a dinner of musicians in Philadelphia. The Philadelphia papers gave the affair columns, with editorials. Soon after, at a convention of the New York musicians in Saratoga, the Associated Press got hold of it and it went all over the world. That resulted in calls coming. I went out, and as you know, for you have heard me, responded, taking no fee, paying my own expenses, and telling the story of the rise and progress of the musical life and the musical industries of this country, to show that while we had been advancing upon material lines, we had also, unconsciously to ourselves, been advancing on cultural lines.

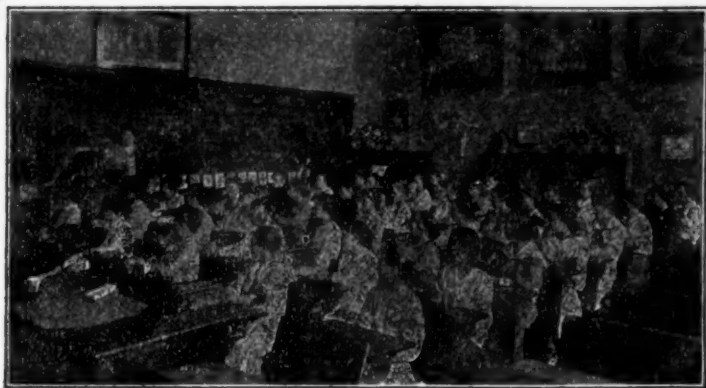
That, step by step, led finally to the declaration of the Musical Independence of the United States, in the sense that while we owed a great debt to Europe we had reached a point where we could be sufficiently independent and have a mind of our own, and particularly with regard to taking a different attitude to our own musicians and composers, just as they do in foreign countries, but wholly on the merits. ?

I also took the ground, with regard to our composers, that we *had the latent power in this country*, if we would only give it a hearing. I fought also against the ridiculous prejudice for everything foreign in the music, regardless of merit, and the greater prejudice against everything and everybody American in music, also regardless of merit.

Also I was enabled to go from city to city (and I have spoken, to date, in nearly a hundred cities, before nearly a quarter of a million of people, and nearly a hundred thousand high school children, for I was induced to speak before them in a number of schools) I came, probably more so than any other man, in touch with the actual conditions regarding music in many of the cities and many of the leading universities. But it was in St. Louis, where I was asked to speak before a large number of prominent ladies interested in supporting the local symphony orchestra, that I saw that the effort to increase musical culture was often misdirected. And so I said frankly that I thought in trying to make a community musical by injecting a symphony orchestra into the top was the wrong way to go about it. What was needed was to begin at the beginning, namely, with the introduction of music into the public schools, then build on that with community choruses, music for the people in the parks and piers in the summer and in the school auditoriums in the winter, build on that, then, with other choral bodies and good music in the churches, and with the various societies to support chamber music or interest the people in opera—and then, having evolved a large music-loving community, have the symphony orchestra as the crown and apex of it all, supported by the dollars and dimes of the masses of the people, instead of by the checks of society climbers and multi-millionaires who have no interest in music but are crazy for newspaper notoriety.

Since the war another situation developed. This involved almost the existence of the musical life of the people, for among the first things that it was proposed to discriminate against with regard to coal supply and transportation were the musical industries, which you realize with the music publishing business are back of the music life of the people.





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In the tremendous struggle that has gone on in Washington on that question I have played some part, reaching even the President himself in the matter. The disposition there was absolutely to consider music as simply catering to the amusement and entertainment of the people and as having no serious place in our life. However, when I showed as one of my arguments that the amount of so-called "paper" in the way of notes, etc., etc., in the musical industries under discount in the banks, etc., amounted to the colossal sum of a billion dollars, or one third of all the money in the reserve banks, they began to look at the thing differently.

During this discussion the contemptuous attitude of many of the legislators to our leading manufacturers, prominent attorneys who appeared to argue the case of music, as well as the musical industries, showed me the need of a central organization which should comprise all the workers in the musical world and in the industries, and so I set to work during the summer to formulate some simple plan by which this could be brought about.

On my return to New York from the mountains I found an invitation from Mayor Preston, of Baltimore, asking me to be the guest of the city at the commencement of their symphony orchestral season because they desired to entertain me as a recognition of the work I had done, and particularly also because theirs was the first and only municipally supported symphony orchestra in the country. I took the opportunity at the time, being invited by the City Club there, to launch the idea of the Alliance, of which you already know something. The Associated Press took the matter up right away and so columns were printed about it in all the leading papers of the country.

The Alliance is simply the application to all musical people of the principle of "organization", which, you know, especially since the war, has been applied to industry, to finance, to commerce. Why should it not be applied to musical matters, so that when the crisis comes—and it is indeed coming—we may present a united front and go to the powers that be with a force representing over two and a half millions of workers, all of standing and intelligence far above the average, with the purpose of showing that music is a vital need and that especially in times of stress, during a war, the one thing to do is to preserve and, indeed, increase it, rather than cut its throat.

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1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors, and music teachers resident in the United States.
6. To oppose all attempts to discriminate against music or musicians on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

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Charles H. Ditson, the millionaire head of the old house of Ditson, who stated that "the platform is noble and comprehensive"; David Bispham; Wm. C. Carl, the organist; The Estey Piano Co.; Claude Bragdon, the noted architect; Arthur Farwell; Henry Hadley; Harold Bauer; D. Edward Porter, President of the Musical Mutual Protective Union; Maud Powell; Rubin Goldmark; Mrs. Martha B. Schirmer; Leopold Stokowski, conductor; Victor Herbert; B. H. Janssen, ex-President of the National Piano Manufacturers Association of America; J. H. Shale, Vice-President of the American Piano Co.; Olive Kline; Mme. Mattfeld, of the Metropolitan Opera Co.; Henry Dreher, prominent dealer of Cleveland; Christian Kriens, the conductor; The Zoellner Quartet; Lambert Murphy, the tenor; Mme. Viafora, leading Italian teacher in New York; Arnold Volpe, conductor; Victor Harris; Adolf Bolm, of the Russian Ballet; Harry Barnhart; the Maxwells, representing Ricordi of Milan; Samuel A. Baldwin, well-known organist; Professor Ruebner, of Columbia University; Carl V. Lachmund; Kate S. Chittenden, noted educator; R. E. Johnston, well-known manager; the house of Wurlitzer, of Cincinnati, with ten members; the house of Vose, of Boston, with five members; the Brambach Piano Co.; Banker Plater, with all his family, of Nashville; Joseph W. Mann, prominent piano dealer of Baltimore; Mrs. Ertz Will, leader in musical circles of Rochester; Leopold Godowsky; Percy Hemus; Arthur Judson, manager of the Philadelphia Symphony Orchestra; H. E. Cogswell, Director of Public School Music in Washington; Joseph N. Weber, President American Federation of Musicians; Harriet Ware, the composer; Daniel Mayer, the manager; Alexander Lambert, well-known teacher and musician; Hollis Dann, of Cornell; George Hamlin, tenor; Marta Cunningham, of Baltimore; Hans Kronold, cellist; Dudley Buck; Kathleen Howard, of the Metropolitan Opera Co.; the Emerson Piano Co., of Boston; Walter Damrosh; Thomas Tapper; J. P. Blake, President of the Art Publication Society of St. Louis; Herbert J. Tily, President of the Philadelphia Music League; all the Milwaukee piano houses; Charles Wakefield Cadman; Felix Leifels, manager of the New York Philharmonic Society; Oscar Saenger; Haensel & Jones, manager; Albert Hoxie, director of the Philadelphia Community Chorus; William J. McCoy, of San Francisco; Heinrich Meyn, Prof. Henry T. Fleck, of Hunter College; Walter Anderson, manager; Max Bendix; J. Norris Hering, Music Editor, the Baltimore "Star"; Lucy Marsh, of Providence; Anne McDonough, director of the Choral Union of Philadelphia.

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# Music in Schools and Colleges

## A SELECTED BIBLIOGRAPHY

By VIVIAN GRAY LITTLE

Edited and Expanded by Peter W. Dykema

(EDITOR'S NOTE: There follows the sixth installment of this bibliography began in Nov. 1916 issue. For explanations of abbreviations used see that issue.)

- Macdougall, H. C.** Development of musical power in the college student. *M. T. N. A. Proceedings.* 1906. p. 61—65.

Discusses ways of increasing and fostering musical ability, with especial reference to the methods used in Wellesley College.

- McWhood, L. B.** College calls. *M. T. N. A. Proceedings.* 1912. p. 140—144.

A plea for musical "college calls," instead of the "racuous college yell". Musical notations of several musical calls are given as a suggestive illustration.

- ..... **Mission of music in colleges.** *M. T. N. A. Proceedings.* 1908. p. 110—117.

States briefly the general condition of music in our colleges, and explains its great mission—a mission which is toward the entire nation.

- Mason, D. G.** The college man and music. *Outlook*, Apr. 9, 1910. v. 94, p. 808—810.

Speaks of the benefit a college man will receive from music and of the inspiration he should give to music.

- Mills, C. H.** History of music degrees. *M. T. N. A. Proceedings.* 1912. p. 159—170.

In addition to outlining the history of musical degrees in American colleges, the article discusses the requisites for obtaining them.

- Music in colleges—discussion.** *M. T. N. A. Proceedings.* 1908. p. 118—127.

A discussion by five professors of music concerning ways and means of bringing music into the college as a definite study.

- Report of the college conference.** *M. T. N. A. Proceedings.* 1909. p. 118—135.

Discussed various phases of college music work, and considers a basis for academic credit.

- Sleeper, H. D.** Music as a college study. *M. T. N. A. Proceedings.* 1906. p. 43—54.

A review of the opinions of musical educators concerning the ideals which should be maintained in giving and obtaining a musical education.

- Sleeper, H. D.** Practical courses as ceedings. 1909. p. 118—122.

Musise should have an established place in colleges, and should have practical courses which lead to a degree.

- Stanley, A. A.** Music in the university. *M. T. N. A. Proceedings.* 1906. p. 21—31.

A discussion of the place music should hold in the university and of the type of music-course worthy of a degree.

- Suzallo, Henry.** Place of music in higher education. *M. T. N. A. Proceedings.* 1908. p. 96—109.

A consideration of the vocational side of music as well as of the cultural side.

- Tyler, A. R.** Music in the college. *M. T. N. A. Proceedings.* 1906. p. 55—60.

Emphasizes the cultural value of music and shows that it has a rightful place in colleges. Outlines the course in Beloit College.

- Williams, Wardner.** Relation of a university to music. *University of Chicago Magazine*, Apr. 1910, v. 2, p. 201—203.

Music is a necessary part of every university.

(TO BE CONTINUED.)

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- 24—Norma March.....V. Bellini
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